THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."—OTHELLO.

No. 2765. *Monday, Oct.* 25, 1830. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

MISS S. PHILLIPS and MR. Latham again appeared on Saturday evening as *Rosina*, and *Figaro*, in *The Barber of Seville*, they both fully confirmed our good opinion of them, and were most favourably received by a full and fashionable audience. *Deaf as a Post*, and *Massaniello* concluded. It is said that his Majesty has expressed a desire that the Duke of Cambridge, and the junior branches of the Royal family, should occupy a box opposite to his own, on Thursday night, in order in some measure to divide the objects of attraction, and prevent the extreme crushing to one side of the house, usual on such occasions, every body will still, we imagine, be eager to get a sight of our gracious Monarch.

Covent Garden Theatre.

ON Saturday night the Opera of *The Duenna* was repeated at this Theatre; Miss Emma Romer, whose performance of *Clara*, on her first appearance, a week since, gave us unqualified pleasure, does not improve on a second hearing; what we then imputed to the score of embarrassment on her first night, is, we are afraid, want of cultivation; with a voice whose compass is equal to almost any thing, Miss Romer shewed on Saturday that it is not always under controul, she several times sang out of tune. There is a touch of vulgarity and cockneyism in her acting, now that she is at ease, which will tell admirably in some characters: we do not think *Clara* one best adapted to her powers, and hope soon to see her in another, as notwithstanding what we have said we are still of opinion that with study and practice she is likely to attain a very high rank in her profession. Mr. Wilson, the new *Don Carlos*, improves upon acquaintance; we have so few tolerable male-singers that we hail him as a very great acquisition indeed. His singing is highly finished, chaste, and sweet to the fullest extent a male voice is capable of, and he has, in our eyes at least, the very highest essential of a singer, distinct articulation; he was enthusiastically encored in several of his songs. It was curious to observe the difference between the genuine applause of the house, and the violent uproar occasioned by two or three knots of ill-judging *claquers*, friends of Miss Romer, who will do her much more harm than good; her talents are of too high an order to require such unworthy attempts to force them into notice. Miss Cawse is decidedly improved both in her acting and singing, would that she could be induced to take a lesson from Mr. Wilson in articulation. We are bound to notice the spirited acting of Mr. Hunt, in *Ferdinand*; it quite relieved the heaviness of the Opera.

The Blue Anchor concluded;—the best joke in it was one of the boats upsetting, and the quiet way in which Cooke and the rest walked the waters to get in again. The house was very thin until after second price.

The new Play to be produced on Saturday is called *The Carnival at Naples.* The Music is by Mr. Barnett.

This evening, Mr. Melrose takes his Benefit at the Tottenham Street Theatre, on which occasion four favorite pieces will be acted.

Lord Byron's *Werner*, adapted to the stage by Macready, which has been performing in the provinces, is likely to be brought forward at Drury Lane.—Macready is, of course, the hero.

Miss Foote.—This fascinating actress attracted very crowded audiences, last week, at Cheltenham, Gloucester, and Tewkesbury. In noticing her performance, the *Cheltenham Journal* says, "With more pretensions to assume, and with higher qualifications to support, the leading characters of genteel Comedy, than any of her competitors in the arduous struggle for histrionic fame, it is to us a matter of much surprise to find the metropolitan managers, so insensible to their own interests, and so regardless of their duties in catering for the public taste, as to confide the most important station in the comic drama to inferior merit, whilst such an actress as Miss Foote continues to attract crowded houses, in the provinces, instead of adding grace and interest to the London boards.

To the Editor of The Theatrical Observer.

Dear Mr. Editor, I address you from the elegant Divan now open at 102, Strand, where I am a constant visitor;—here I find matchless cigars, exquisite coffee, profusion of magazines and newspapers, and elegant decorations render the establishment the very essence of comfort and fashion—do pop in—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me—I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday I visit the *Diorama*, in the Regent's Park, to see the two new and enchanting Views—Mount St. Gothard, painted by M. Daguerre, and Rheims Cathedral, by M. Bouton—these *chef d'œuvres*, will shortly close to make room for two new and beautiful Views which are just finished.

Tuesday call at the Royal Bazaar 78, Oxford Street—splendidly fitted-up and magnificently arranged—visit the *British Diorama*, the 4 Views, by Stanfield, highly interesting—Lounge in the *Physiorama*, 14 Views from all parts of the world truly unique and beautiful—Step into the *Octorama*, 8 new Views of the French Expedition to Algiers; to which is added a new Grand Exhibition of the French Revolution, painted on many thousand feet of canvass—grand composition, inimitable execution, and vast labour—crowded daily with fashionables.

Wednesday I drop in at the Exhibition of Sculpture, Old Bond Street, to view the figures, life size, of Tam O'Shanter, Souter Johnny, the Landlord and the Landlady—delighted beyond measure—work of that self-taught artist, James Thom—saw Tam making love to the landlady—a rich scene—the landlord's tipsey—his legs dead drunk—*pose* of figures admirable—whoever has read Burns must see them.

On Friday, I pop in to examine *Miss Linwood's* curious Needle-Work, in Leicester Square—just added other beautiful specimens of her art.

I nightly lounge in the lobbies—fond of adventure—observed a beautiful Sylph admiring herself in my boots—'Why, Mr. Pry,' says she, 'does a great actress resemble Warren's Jet Blacking?' 'Because she cuts a *shine*.'—I never give it up.—but I intrude, beg pardon, your's, PAUL PRY

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Theatre Royal, Covent Garden.

This Evening, the Tragedy of The

Grecian Daughter

Preceded by the Overture to Zaire..P. de Winter.

Evander, Mr C. KEMBLE,
Phocion...Mr ABBOTT, Philotas....Mr WARDE,
Dionysius, Mr G. BENNETT,
Melanthon, Mr EGERTON, Arcas, Mr EVANS,
Calippus..Mr HORREBOW, Herald..Mr BAKER,
Euphrasia, Miss FANNY KEMBLE,
Erixene, Miss LAWRENCE,
Virgins, Mesdames Blaire, Reed, Vials, &c. &c. &c.

After which, the Farce of

Teddy the Tiler.

Lord Dunderford, Mr EVANS,
Henry.....Mr DURUSET, Frederick... .....Mr BAKER,
Tim, Mr ADDISON, Stiff, Mr HENRY,
Bombardine, Mr HORREBOW, Mr Scrivener, Mr TURNOUR,
Teddy Malowney the Tiler.....Mr POWER,
Lady Dunderford.....Mrs DALY, Oriel... .Miss LAWRENCE,
Flora, Miss NELSON, Julia, Mrs BROWN.

To conclude with a new Melo-drama, called

The Blue Anchor.

Or, A Tar for all Weathers.

With New Scenery, Machinery, Dresses, and Decorations. The Music by Mr G. STANSBURY.

Preceded by an Overture by Cherubini.

Scenery by Messrs Grieves. The Piece produced under the Direction of Mr. FARLEY.

Harry Bluff, (Petty Officer of a Revenue Cutter,) Mr T. P. COOKE,
(*With a Song and Hornpipe.*)
Tom Bowline, (an old Seaman retired from service.) Mr BARTLEY,
Jerry Grape, (a Slopseller,) Mr KEELEY,
Sam Tipple, (Landlord of the Blue Anchor,) Mr BLANCHARD,
Junk, Mr HORREBOW, Scuttle, Mr EVANS,
Shark, owner of a Smuggling Vessel, in trade as Fisherman, Mr FARLEY
Gunnel, Mr Henry, Rullock, Mr Fuller, Block, Mr Miller,
Lieutenant, Mr Irwin, Humphrey, Mr Addison, Thornback, Mr Turnour,
Bessy Bowline, (Tom Bowline's) Mrs KEELEY,
Sally Bowline, (Daughters.) Miss VIALS,
Mrs Tipple, (Landlady of the Blue Anchor,) Mrs TAYLEURE,
Kitty Crawfish, Mrs DALY.

Theatre Royal, Drury Lane.

This Evening, the Tragedy of

VIRGINIUS.

Spohr's Overture to Jessonda.

Icilius, Mr WALLACK, Lucius, Mr YOUNGE,
Virginius, Mr MACREADY,
(*His 2nd Appearance at any Theatre in London these Two Years,*)
Dentatus, Mr COOPER,
Appius Claudius.....Mr H. WALLACK,
Caius Claudius, Mr J. VINING,
Numitorius, Mr THOMPSON, Marcus, Mr COOKE,
Vibulanus, Mr CATHIE, Titus, Mr YARNOLD,
Honorius, Mr STANLEY, Oppius, Mr HOWELL,
Publius, Mr HONNER,
Valerius, Mr S. JONES, Servius, Mr C. JONES.
Virginia, Miss PHILLIPS,
Servia.....Mrs BAILEY,
Slave, Mrs WEBSTER.

After which, the Drama, in Two Acts, called

THE BRIGAND.

Weber's Overture to Euryanthe.

Prince Bianchi..... (Governor of Rome,).....Mr YOUNGE,
Albert,) Students of the French Academy (Mr H. WALLACK,
Theodore,) of Painting, (Mr J. VINING,
Nicola, Mr WEBSTER, Fabio, Mr HUGHES,
Count Caraffa, Mr C. JONES, Cardinal-Secretary, Mr FENTON,
Alessandro Massaroni, (the Brigand Chief,) Mr WALLACK,
Rubaldo, (his Lieutenant,) Mr BEDFORD,
Spoletto.....Mr BLAND, Carlotti.....Mr YARNOLD
Ottavia, (Prince Bianchi's Niece,) Miss FAUCIT,
Maria Grazie, (the Brigand's Wife,) Mr W. BARRYMORE.

To conclude with the Melo-drama of

The Dumb Savoyard,

And his Monkey.

Preceded by P. Lindpainter's Overture to Joko.

Count Giovanni Maldicini, (a State Prisoner,) Mr YOUNGE,
Florio, Miss BALLIN, Stumwald, Mr WEBSTER,
Herr Vatchvell, Mr SALTER, Pipino, Mrs W. BARRYMORE,
Marmazette, (his Monkey,) Mr WIELAND,
Speilsburgh.....Mr C. JONES, Leopoldstadt.....Mr YARNOLD.
Celestina, Miss FAUCIT, Teresa, Mrs BROAD.